

THE CLEVELAND MUSEUM OF ART

DEPARTMENT OF EDUCATION

ANNUAL REPORT

INDEX

1934.

1. Report of Thomas Hurro, Curator
2. Comparative Statistical Attendance Sheet, 1933 and 1934
3. Detailed Attendance Sheet, 1934.
4. Report of Katharine Gibson
5. Report of Ann V. Horton
6. Report of Margaret Fairbanks
7. Report of Ruth Field Ruggles

(Statistical Report - Extension Exhibits)

8. Publications
9. Outside Talks
 - a. In Cleveland and Vicinity
 - b. Outside the Vicinity of Cleveland

(Note: Mrs. Dunn's Report to be submitted later.)

January 9, 1935.

ANNUAL REPORT, 1934

DEPARTMENT OF EDUCATION

To the Director:

Enclosed herewith you will find the detailed reports and statistics presented by various members of the Department of Education, on the work of the past year. As usual, I would like to emphasize certain points which seem to me especially significant.

1. The work with schools has continued the policy, begun the previous year, of stressing education on the secondary school level. It is felt by educators, not only in Cleveland but in the country at large, that methods of art education on this level are most urgently in need of experimental research and improvement. With the approval and assistance of the superintendents of the Cleveland and Cleveland Heights school systems, we are directing an increasing proportion of our teaching time to junior and senior high schools. Under the direction of Miss Horton in Cleveland and Miss Gibson in Cleveland Heights, energetic campaigns have been carried on to increase the interest of high school students and teachers in art and in the Museum. These have met with gratifying reception to all concerned. Last spring, the Carnegie Corporation recognized the important possibilities of our work in this direction by a grant to subsidize our work with secondary schools over a period of three years. On December 31, 1934, this interest of the Carnegie Corporation was further demonstrated by the announcement of a grant of one of their teaching sets for use in secondary schools. It is to be noticed that the shift of emphasis from elementary to secondary schools is likely to involve a reduction in the number of students taught, since the classes are smaller and require more preparation and consultation with school teachers on the part of Museum instructors.

2. Continued and successful effort has also been made to develop the work with adults. The courses offered to members have been unusually well received and attended. Several new courses have been offered, and the nature of all the work better adapted to the interests of members. Courses given in cooperation with Western Reserve University have also been well attended by students working for University credit. The relationship with the University was extended last fall by a new arrangement with the School of Architecture, whereby the services of a member of the Department of Education have been secured to teach a course in art history.

3. Work on the elementary grades has not been neglected, though it ^{has} ~~is~~ necessarily been decreased somewhat in quantity because of the shift of effort elsewhere. Improvements in detail have been made, in particular in the experimental work done at Canterbury and Oxford Schools in Cleveland Heights. In the Cleveland elementary schools, a problem was presented by the fact that study of certain historical periods was shifted to a lower grade. This has necessitated much consideration with school teachers of ways of coordinating Museum work with the new situation.

4. In the Saturday morning work, further qualitative advance has been made through the steady improvement both of personnel and of teaching methods. This work has been the subject of interested observation by many out-of-town visitors, who have learned to regard the Museum's work in this field as of wide significance to educational method.

5. One of the most substantial advances was made in the field of summer instruction. This work was extended to include an excellent group of high school students, meeting voluntarily under a Museum instructor. Careful planning was made to coordinate the study of pictures in the Museum collection with the observation and representation of nature out of doors.

6. It is well to emphasize again this year the urgent need of new materials for the Museum's Lending Collection. The active teaching and missionary work carried on by our staff throughout the community during recent years is bearing fruit in constantly increasing demands for illustrative material to be exhibited in schools. It is disappointing to be forced to turn down these requests.

7. The set-back which was suffered in 1933 by the inability of the Shaker Heights schools to continue their work with the Museum has not yet been overcome. Financial conditions in Shaker have been even worse during the past few months, so that it has been necessary for them to cancel many classes at the Museum because the lack of bus transportation. The decision of Cleveland Heights to postpone its school opening for financial reasons is another unfavorable sign.

8. The project for research in the measurement of art abilities has been carried ahead through the year as well as conditions permitted. In the late winter and spring of 1934, some progress was made with C.W.A. assistance in tabulating data, but that assistance

was withdrawn before the work was completed, and no further clerical assistance was available. This fall, further discussions have been held with the Brush Foundation with regard to possible cooperative research with subsidy from the General Education Board. These negotiations are now being continued, with encouraging prospects of success.

Respectfully submitted,

Thomas Munro
Curator of Education

DEPARTMENT OF EDUCATION

RESEARCH ON TEST OF ART ABILITY

(Report on Progress of Work up to January 5, 1934)

For several years, a test has been given in the Museum each Fall for the purpose of selecting children with a talent for art, to be admitted to special Saturday morning classes. The test has consisted of certain drawings to be made in the Museum. Before the test, letters have been sent to principals of the public schools of Greater Cleveland requesting that their teachers recommend children whom they believe to be talented in art to take this examination. The results have been fairly successful, but we have had reason to doubt whether teachers always recognized and recommended the really talented children; also, whether the Museum test was a highly reliable means of selecting the best among the applicants.

During its years of work with children, The Educational Department has accumulated a large amount of children's art work, including examples of the development of particular individuals over a period of years. Many significant details have also been collected regarding the personalities, home environment, and other items of interest about the children who have done Saturday morning work. All this material has been carefully preserved and filed by Mrs. Dunn and her assistants, but pressure of other work has prevented any approach to systematic interpretation of it. In time, such material becomes obsolete, and if it is ever to be interpreted the time should not be too long delayed.

There are in existence several alleged "tests of art ability"---the Meier-Seashore, Mc Adory, Christiansen, and others. All of these we believe to be unreliable and misleading, for reasons which are set forth in detail in my article, "Art Tests and Research in Art Education", in the 1933 Proceedings of the Western Arts Association. In brief, the objection to all of these tests is the fact that they tend to grade children's art work and aesthetic taste by standards based upon a consensus of conventional opinions, thus tending to rule out the more unusual and original type of child. It seems necessary, therefore, for us to develop our own testing methods.

Early last Spring, a series of conferences was held between Mr. Milliken, Mrs. Dunn, Mr. Munro, and two representatives of the Brush Foundation, Drs. Todd and Anderson. Mrs. B. P. Bols also gave the benefit of her advice at some of the meetings. The question discussed was the possibility of a joint research by the Museum and the Brush Foundation on the relations between the aesthetic development of the children and their general development and health along physical, mental, and emotional lines. The Brush Foundation was desirous of picking out a group of superior children for study from its own viewpoints, and the Museum was interested in learning more about the physical and mental correlates of artistic ability. It seemed, therefore, that the Museum Saturday morning classes provided an excellent

group for study purposes, because of the fact that they include, first, a group of children with highly favorable home conditions (the children of Museum members); second, a group with some talent for art (in the special classes) and a miscellaneous group in the open class which has interest in art but less obvious talent. It was agreed that it would be desirable to pursue the joint study of this group over a period of years, with periodic tests and measurements of various sorts. Also, it was felt that the cooperation of the public schools should be secured if possible, since their records and observations would have much to contribute toward a thorough understanding of the children in the Museum classes. In particular, we were interested in the relation between the Museum's group, which was selected mainly on the basis of art ability or interest, and the "major work classes" of the public schools, selected on a basis of high general intelligence.

Since the cost of such extended and elaborate research would be considerable, an application for subsidy would have to be made to some foundation. It was therefore decided to embark at once on a briefer preliminary research, which would serve to suggest the larger possibilities open, but which could be completed during the coming winter. This would be focussed on the Museum entrance test to be given in September, 1933. Looking forward to this research, suggestions were given by Dr. Anderson for a list of biographical questions to be asked of each child taking the test.

Late in the Spring, Mrs. Dunn and I worked out a development of the old entrance test with a view to making it more generally reliable in discovering talent. It consisted of seven parts, calling for seven different drawings on the part of each child. Each child was to be given a folder of blank papers, a box of colored crayons and a beaver-board. Standardized instructions were to be read to the children in the auditorium. A definite time was to be allowed for each drawing. The instructions for each drawing aimed at bringing out different types of artistic ability: not only the ability to copy other pictures but the more important abilities of drawing from imagination, from memory, and from a moving object. The sense of decorative pattern was called for as well as that of naturalistic representation. The questions were as follows (omitting detailed instructions):

1. Favorite subject (10 minutes) Make a drawing of whatever you like best to draw.
2. Drawing of a man (5 minutes) (From imagination)
3. Memory (20 minutes) Draw a picture of your classroom at school.
4. Imagination (20 minutes) "What I would like to do next summer."
5. Decorative design (15 minutes) A design for a rug?
6. Copy of lantern slide of a painting (10 minutes) Chardin Still Life shown on screen.
7. Drawing from moving picture (10 minutes) Short moving picture of a horse running, shown several times.

After completing this test, each child was asked to fill out a standardized questionnaire on socio-economic status, at the request of Dr. Anderson.

In September, the test was given to 600 applicants for membership in the Museum's special classes for talented children. These papers were immediately graded by three judges, Mr. Ege, Mr. Howell, and Mr. Munro. One hundred were selected, taking into consideration the age of the children, who ranged between 9 and 15 years. This grading had to be somewhat arbitrary, but there was not time for careful procedure. For theoretical purposes it was realized that the grading should be done under much more exact experimental conditions.

Later during the fall and winter the same test was given to several groups of children from the Major work classes in the public elementary, junior and senior high schools. This was done with the cooperation of Mrs. Morris in charge of those classes. Up to date about 1,000 children have been so tested, and several hundred more will be tested this winter.

Until very lately, pressure of other work has prevented both the Museum and the Brush Foundation staff from doing much with the statistical interpretation of the results. Dr. Anderson commenced a classification of the Favorite Subjects in question 1, and also had a small group of answers to this question ranked for statistical purposes.

Late in December, two clerks were assigned to the Museum by Mr. Pierce, head of the Adult Education division of the Board of Education, their wages to be paid by the State relief funds. In preparation for statistical work, they have prepared mimeographed record blanks and entered on them such data about each child as we now possess. Their services cannot be long continued, but an application has been made to the Civil Works Special Projects Board for other clerks and statistical psychologists. If this is approved, the research can immediately be undertaken in earnest.

The next step will be to send clerks to the Board of Education and the public schools for supplementary biographical data on each child tested, as to his or her other tests and grades, health and citizenship ratings. All the papers will meanwhile be carefully ranked by various judges, and the results statistically interpreted. It will not be assumed that the ranking given by any group of judges is necessarily correct, even where their opinions show a high degree of agreement. The ranking will serve to "test the Testers" as much as to test the children, since it will disclose the aesthetics of the judges. An effort will be made to compare the standards held by judges of different types such as artists, art teachers, and laymen.

The following is a brief list of specific questions on which it is hoped some light may be cast by the research:

1. How reliably does the present Cleveland Museum Art Ability Test predict creative ability in art? (As judged by later performance, in Museum art classes, of the children tested) How can the test be improved?
2. How are various types of art ability related?
(E.G. Drawing from memory, from imagination, from an object; decorative and representative drawing.)
3. How do the drawings of children of various groups tend to differ? (Groups selected according to age, sex, racial and national descent, socio-economic status, intelligence and general rating.) E.G. How do boys compare with girls as to ability in decorative pattern composition, and in action drawing? How do Slavic, Negro, Anglo-Saxon and other racial groups differ as to use of bright colors? Is there a correlation between socio-economic status and performance on the Art Aptitude Test? Is general intelligence more highly correlated with ability in certain kinds of drawing (e.g. imaginative) than with others (e.g. copying another picture).
4. What kinds of art do children of different ages tend to produce? What significant differences are there between age levels? What changes occur in the "favorite subjects" (Question I of test) as the child grows older? At what age does the memory drawing of the class room begin to contain perspective and deep space composition? When does light and shade and modeling appear in the drawing of the man?
5. What effects of previous art training, of home environment, of newspaper cartoons and other illustrations, of moving pictures, stories, history lessons and other school studies appear in the drawings?
6. How is art ability (as indicated by the Museum test rating related to general intelligence? What correlation is there between rankings on this test and IQ measurements? And success in other studies?
7. How is art ability related to physical and emotional health and stability? To rate of growth and maturity? To visual acuity and manual coordination?
8. What suggestions regarding the child's mentality, interests and emotional condition may be drawn from a study of his drawings? (E.g. From nature of favorite subjects, or of drawing entitled "What I would like to do next Summer."
9. How much reliability is found in the judging of children's drawings in the test? Aside from problems of aesthetic value, to what extent is there agreement among judges? Among judges of a given type, such as school art teachers? To what extent do the rankings of different types of judges (artists, art teachers, laymen) agree with each other? Do judges tend to disagree in ranking certain types of drawing (e.g. decorative pattern or imaginative) more than in ranking others (such as the drawing of a man, or the copy of another picture)?

QUESTIONS FOR LATER EXPERIMENT AND RESEARCH

1. What effects have various methods of art education in stimulating and developing creative ability in art?
2. What effects have they on improving physical and emotional health and stability?
3. How do various types of children (according to age, sex, race, socio-economic environment, intelligence and art ability as measured by CMAA Test) respond to various methods of art education?

THE CLEVELAND MUSEUM OF ART

Department of Education

ANNUAL REPORT

1934

ATTENDANCE SHEET

<u>Classes of School Children</u>	<u>Groups</u>	<u>Attendance</u>	<u>Groups</u>	<u>Attendance</u>
Under Museum Staff	496	13836		
Self-conducted	212	4727		
Under Public School Staff	468	16132	1176	34695
Classes for members' children	214	5594		
Classes for non-members' chil.	51	7982		
Advanced Drawing Classes	132	2917	397	16493
Total Classes for Children.....			1573	51188
Saturday P.M. Entertainments	42	11271		
Museum Hour for Children	55	2476	97	13747
Total for Children.....			1670	64935
<u>Adults</u>				
Adult Classes	600	13679		
Adult Classes, self-conducted	101	1962		
Adult Groups	66	2987		
Adult Groups, self-conducted	10	1697		
Clubs	101	2181		
Clubs, self-conducted	15	1280		
Conventions	30	1092		
Conventions, self-conducted	1	40		
Public Lectures	19	4233		
Sunday P.M. Lectures	21	3704		
Teachers' Meetings	1	25	965	32880
Total Attendance.....			2655	97815
<u>Outside Groups</u>				
Classes (children)	583	24588		
Classes (children, self-con.)	2	60		
Classes (adults)	176	5510		
Lectures (children)	101	30660		
Lectures (adults)	95	6982	357	67807
Total for Department.....			3592	165622
Extension Exhibits	926			
Individual Objects	1789			
Paintings	176			
Traveling Exhibitions	27			

Mr. Munn

ANNUAL REPORT 1934

To Mrs. Louise M. Dunn,
Associate Curator of Education.

The statistics for Suburban Public Schools have dropped from 574 classes in 1933 to 490 in 1934. There are several reasons for this. Shaker Heights have sent almost no elementary groups and fewer classes from Junior and Senior High Schools than before. The number of Elementary classes in Cleveland Heights has not increased due to the fact that this fall we have made an effort to emphasize our work with secondary schools. This has meant that a great deal of time was spent in activities other than teaching—in scheduling, visiting schools, making outlines and laying out courses of study. In 1933, 126 secondary school classes (Suburban Public) ^{were reached by} ~~came to~~ the Museum, in 1934, — 147. Outside talks in 1933 numbered only 10, while in 1934 there were 50. The number of secondary classes coming to the Museum dropped this year from 116 to 97. This was largely due to the loss of Shaker group^s. Because of the difficulties of scheduling groups away from their own schools, almost all Junior and Senior High School classes have met in their buildings rather than the Museum. These classes have all required special preparation. The range of subjects asked for is very wide and the work does not fall so closely into subjects suggested by the Museum galleries as it does with classes visiting the Museum.

There has been an increase in private school classes, 40 this year as against 29 the year before. These classes are almost all secondary and many of the talks were given in the schools. Laurel, Hathaway Brown and University School have each appointed a teacher who is responsible for contacts at the Museum. The same thing was done in Cleveland Heights, both in the Junior and Senior High Schools. Only one Junior High failed to respond. That was due to the fact that all the art energies in the school were directed to a special project within the building. Undoubtedly there will be more activity in this quarter next semester.

At the suggestion of the Cleveland Heights Board of Education experimental work done last year in Canterbury School in art appreciation lessons for the first six grades

was changed to Oxford School this fall. The school is full of enthusiasm and interest, and Mrs. Van Loosen feels that the experience is extremely valuable. During the year Miss Scranton, Supervisor of Elementary Art in Cleveland Heights wrote out suggestions for art appreciation in the following subjects: textiles, metal work, pottery, and wood carving. Miss Gibson worked on a similar plan for painting, sculpture and architecture. It was thought at first that these might be used in all the buildings, but due to lack of available visual materials, it is being introduced rather gradually by particularly interested teachers. The work at Oxford school is based on these outlines.

The statistics for Parochial Schools have dropped slightly. There has been very little opportunity to make contacts with them due to our concentration in secondary schools in the other system. Now that these are organized it is hoped that we can approach the problem of instruction for teachers in Ursuline College.

The most pressing difficulty of the year lies in the field of secondary school work. This can only be really successful if the Museum instructor knows the school with which he or she is working. As the secondary school work has had to be "farmed out" among a number of instructors this has been impossible. If one person could be detailed to study the problem and to carry out the work the results would be infinitely more satisfactory than they can be at present.

Respectfully submitted,

Katharine Gibson.

**EXTENSION EXHIBITS
1934**

Schools	Cleveland	Cleve. Hgts	E. Cleve.	Lakewood	Parma	Rocky River	Shaker Hgts.	Beechwood	Gates Mill	Orange	So. Euclid	Chagrin F.	Total case exhib	Paintings	Prints	Textiles
Elementary	120	46	10	56	25	10	34	6	2	4	3		316	4		
Junior Hi.	16	12	11	18	1		8						66	8		
Senior Hi.	44	2	10	11		13	15				3		98	17	69	90
	180	60	31	85	26	23	57	6	2	4	6		480	29	69	90
Libraries	221	13	24	44		8						8	318	32		

	Case exhibits	Paintings	Prints and Reproductions	Framed textiles
Colleges				
Adelbert		25	42	
Home Econ.		1		
Mather	6	12	26	
Sch. of Ed.	13			
Sch. of Art	1			6
Fenn Coll.	11	10	6	
Private Schools				
Hawken		23	35	
Laurel	8			
Park	8			
University		13	3	
Settlements				
Alta House		10	5	
Council Ed. Al.	8	15	31	
E.E. Neighb'd	1		53	12
Goodrich	9		1	
Hiram	10	4	11	
Univ. Neigh. C.		1		
Miscellaneous				
Assn. for Crippled		2	5	
Jewish Orphanage	10			
Rainbow Hosp.	10			
Y.W.C.A.	13			
Cleve. Expo.	2	2		
Halle Bros.	2			
Higbee Co.	1			
Needle Guild	2			9
N.E.A. Conf.	2			
Progress Ed.	2			
Other Institutions	9			

Classroom Report for 1934.

During the first months of the year careful evaluation showed unsatisfactory status of field work. Activity from September - December organized to effect changes in this service. Aside from numerical record which is elsewhere reported the outstanding points of emphasis have been as follows:

A. Teaching in the Museum

This is chiefly Elementary Classes, at least 90 %. Attendance has been steadier than in previous years. Many requests for lessons have necessarily been refused. This work has been done largely by Miss Monfort.

B. Field Work

1. All field work in Elementary Schools omitted for current school year.
2. High School field work taken over by Miss Horton for experimentation and report at end of school year, June 1935. The outstanding features as follows:--

- a) Definite program of lessons in appreciation laid out for High Schools, with a general program for all 10 B classes, and a specific program for art classes as various teachers request such service.
- b) This program considered by Dr. Munro, Mr. Howell, and Mr. Jones.
- c) Finally presented to every Senior High School principal for evaluation.
- d) At close of 1934 this program is well under way in 11 out of 13 High Schools.

3. Program for Junior High field work laid out on basis of definitely scheduled visits in buildings by a Museum teacher. Effort is being made to get the principal's evaluation of Museum work and suggestions for its further use. This work is done by Miss Malin.

Respectfully submitted,

Ann V. Horton, Museum Instructor
For Cleveland Public Schools.

To Mrs. Dunn:

My work with adults has included lectures within the Museum and outside to clubs, the regular meeting of Museum and college classes and seminars, and on occasions gallery visits with casual visitors. I have given a Sunday talk, two gallery talks and a story hour. From January to June on the Art Committee of Federation of Women's Clubs I helped Mrs. Wilkins with programs.

Seminars: The meeting of Dr. Munro's graduate students covered about thirty sessions. The attendance varied from one to fifteen persons, averaging about five. These were discussion meetings of doubtful value. I feel better results could be achieved by asking that the students be prepared to discuss certain given subjects, particular aspects of the material in hand.

Meetings with the Educational Staff In order to present new Japanese material to the Staff I met with them for five sessions in the spring. Attendance 46.

Museum Classes: Two classes in Oriental Art, one class in Medieval Art. These classes are conducted with slides, outlines and suggested reading lists are presented. In the January to June term the attendance averaged about 14. This fall the attendance has dropped noticeably to five or six persons in some classes. Possible causes: the hour of the day, the subjects are too remote from the average interest, publicity should be renewed, I get too involved in my presentation of the subject. Attendance about 373.

College Classes:

January to June: History and Appreciation of Art Three times a week average attendance 35. ^{547 - Dec at 40} Lecture course with slides. Three sessions in the Museum galleries. Attendance about 2240.

Oriental Art: Attendance about 960.

Renaissance Art: Attendance about 504. Total attendance 3704

Talks at the College: To Arthur Quimby's music classes two talks on Art. Attendance 36. To Prof. Borgeroff's classes in French literature two talks on the art of the baroque and rococo periods. Attendance 40. To the Alumnae of Flora Stone Mather, talk on the Art courses to about seventy-five persons.

Talks at the Institute of Music:

	Attendance
"Impressionists"	50
"Pre Raphaelites"	65
"Pioneers of Past Impressionism"	100

Talks Outside the Museum:

	Attendance
At Berea <u>Italian Art</u>	15
Downtown: Judge at a Flower Show	
At Berea <u>Persian Art</u>	80
At Brooklyn Beaux Arts Club <u>German Art</u>	28
At Temple Garden Club - Japanese Flower Arrangement	45
At Hawkins School <u>Japanese Art</u>	25
At Epworth Church <u>Religious Art</u>	50
At Sorosis Club <u>Madonnas</u>	100

Conventions at the Museum

With other members of the Staff I met eight conventions for guidance through the Museum. Attendance 1046.

Talks to Groups in the Museum:

	Attendance
To a Garden Club <u>Japanese Flower Arrangement</u>	25
Readers Club - <u>Arthur B. Davies</u>	15
South End Research Circle - <u>Chinese Art</u>	20
Lake Erie Alumnae	40
The Catholic Deanery - <u>Michel Angelo</u>	100

Story Hour Attendance 40

Two Sunday Gallery Talks, Attendance 132

Sunday Lecture " 151

I find that work on the programs for study to be used by clubs will take much uninterrupted time, but I am looking forward to this work.

Suggestion:

I should still like to try offering guidance in the galleries to casual visitors at one hour every week.

Respectfully submitted,

Margaret Fairbanks

Margaret Fairbanks.

ANNUAL REPORT
1934

To the Curator of Education:

Work with Extension Exhibits has continued along the lines of previous years. Several new contacts have been made; we have developed better cooperation with the private schools and Western Reserve University; and have made more loans to individual teachers, who look to us increasingly for new ideas.

Special exhibits were arranged in connection with the N. E. A. Superintendents' Meeting, the Progressive Education Conference and The Cleveland Exposition. Exhibits have been placed in Halle Brothers Bookshop, The Higbee Company Bookshop and The Needlecraft Guild. Groups of material have been lent to out of town museums as shown on statistical sheet.

Principal growth has been in the use of paintings and prints, singly and in group exhibits in schools, settlement houses and libraries.

We are greatly hampered by inadequacy of material along lines most needed by schools: material to correlate with the social studies in the elementary schools, to illuminate history in the junior and high schools, and to give inspiration to art projects in all three. Reluctantly we have had to discourage any further acquisition by schools of exhibit cases for our use.

We are especially grateful to friends whose gifts have made it possible to increase somewhat the volume of work this year.

Ruth Field Ruggles
Department of Education

DEPARTMENT OF EDUCATION

PUBLICATIONS
1934

Miss Horton

Sources of Picture Material - 13th Year Book National Elementary
School Primer.

December, 1934

BOOKS AND ARTICLES BY THOMAS MUNRO

Books:

- An Introduction to Reflective Thinking (with Columbia Associates in Philosophy, Houghton Mifflin, N. Y., 1925)
American Economic Life (with R. G. Tugwell and R. Stryker, Harcourt, Brace and Co., N. Y., 1925, 1950)
Primitive Negro Sculpture (with Paul Guillaume; Harcourt, Brace and Co., N. Y., 1926. Translated as "La Sculpture Nègre Primitive," G. Crès & Cie, Paris, 1929)
Scientific Method in Aesthetics (Norton, N. Y., 1928)
Art and Education (with John Dewey and others, Barnes Foundation Press, Merion, Pa., 1929)
Great Pictures of Europe (Brentano, N. Y., 1930; 2nd ed., Tudor Press, N. Y., 1933)

Articles:

- The Verification of Standards of Value (in "Journal of Philosophy," May 25, 1922)
Une méthode d'analyse en peinture (in "Les Arts à Paris," May, 1926)
Primitive Negro Sculpture (in "Opportunity," May, 1926)
Modern Ideas in Art and Art Education (in Western Arts Association "Bulletin," October, 1927; Vol. XI, No. 6)
In the book entitled "Art and Education" by John Dewey and others: (1929)
A Constructive Program for Teaching Art
College Art Instruction: its Failure and a Remedy
Franz Cizek and the Free Expression Method
The Dow Method and Public School Art
The Art Academies and Modern Education
Medusa, or the Future of Aesthetics (in "Sewanee Review," July-September, 1931)
Aesthetics: an Old Subject Comes to Life (in "American Magazine of Art," December, 1931)
Present American Painting: a Report of Progress (in "Formes," January, 1932)
The Aesthetic Appreciation of Nature (published in "American Magazine of Art," April, 1932; condensed in "Reader's Digest," June, 1932)
In "College Readings on Today and its Problems," by Gordon and King:
Creative Imagination and Nature (first published in "American Magazine of Art," July, 1932)
How the Artist Looks at Nature (first published in "American Magazine of Art," June, 1932)
Adolescence and Art Education (in Bulletin of the Worcester Art Museum, July 1932. To be published in "Methods of Teaching the Fine Arts," ed. by Rusk, 1935, University of North Carolina Press)
The Educational Functions of an Art Museum (in Bulletin of The Cleveland Museum of Art, November, 1933)
A Psychological Approach to College Art Instruction (in "Parnassus," November, 1933; reprinted in part in "Art News," January 20, 1934. To be published in "Methods of Teaching the Fine Arts," ed. by Rusk, 1935)
Art Tests and Research in Art Education (in Western Arts Association "Bulletin," Vol. XVII, No. 6; December 1, 1933. Reprinted in part in "Art News," December 1, 1934)
Art Museum Work and Training (in "Women's Work and Education," published by Institute of Women's Professional Relations, University of North Carolina, Greensboro, N. C., February, 1934)
Methods of Teaching Art Appreciation (in Western Arts Association "Bulletin," Vol. XVIII, No. 4; September 1, 1934)
The Case for Art Appreciation (in "Journal of Adult Education," October, 1934)

Classroom Report for 1934

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 - c) Finally presented to every Senior High School principal for evaluation.
 - d) At close of 1934 this program is well under way in 11 out of 13 High Schools.
3. Program for Junior High field work laid out on basis of definitely scheduled visits in buildings by a Museum teacher. Effort is being made to get the principal's evaluation of Museum work and suggestions for its further use. This work is done by Miss Malin.

Respectfully submitted,

Ann V. Horton, Museum Instructor,
For Cleveland Public Schools.

The Cleveland Museum of Art
Department of Education
Talks by the Staff Outside the Museum
In Cleveland and Vicinity

Mrs. Bates

February 14. Modern Architecture and Decoration. At Hawken School.
February 21. Decorating the American Home. At P.T.A. Fairfax School.
February 26. Modern Decoration. At Lakewood Women's Club.
March 7. Decorating the American Home. At Fairfax P.T.A.
March 15. Modern Decoration. At Community Presbyterian Church, Lakewood, O.
March 21. Decorating the American Home. At Fairfax P.T.A.
May 16. Modern Trends in Interior Decoration. At Windermere Methodist Church.
October 24. 18th Century Art. At Hathaway Brown
January-December. 2 Talks in Public Schools.

Mrs. Davies

January-December. 3 Talks to Public Schools.

Mrs. Dunn

November 7. Masks and Marionettes. At Y.W.C.A. Hobbies Club.
November 14. Work of the Educational Department. At Noble School. P.T.A. Cleve. Hts.

Mrs. Fairbanks

January 17. Japanese Art. At Hawken School.
March 2. The Impressionist Painters. At Cleveland Institute of Music
March 4. Religious Art. At Epworth Church.
March 9. Pre-Raphaelite Painters. At Cleveland Institute of Music.
May 9. Flower Arrangement. At Temple Garden Club.
October 9. German Art. At Beaux Arts Club, Brooklyn, Ohio.
November 16. Pioneers of Past Impressionism; Cezanne, Renoir and Seurat.
At Cleveland Institute of Music
December 20. Madonnas. At Cleveland Sorosis Club.
January-December. 176 Adult Classes at Flora Stone Mather.

Mr. Frary

January 14. 1800 Miles Along the Mexican Border. At E. Cleve. Congregational Church.
January 23. Thomas Jefferson, Architect and Statesman. At Girls' Friendly Club,
Emmanuel Episcopal Church.
February 2. Thomas Jefferson, Architect and Builder. At Euclid Avenue Congregational
Church, Business Women's Club.
February 14. General Summary: Interior ^{DECORATION} Fourteenth Century to Date. At Fairfax
School, P. T. A.
February 20. Old Spanish Missions of the Southwest. At Notre Dame College.
February 28. The Regional Characteristics of the Early American Home and Its Garden.
At Shaker Heights Garden Club.
March 19. Thomas Jefferson and Monticello. At Monticello Jr. High School.
March 20. Old Spanish Missions of the Southwest. At Euclid Avenue Congregational
Church.
April 11. Around the World in Cleveland. At Prospect School, P.T.A.
April 11. Early Homes of Ohio. At Shaker D.A.R. Shaker Tavern.
May 16. Early Homes of Ohio. At Residence of Homer H. Johnson.
June 6. Thomas Jefferson, Architect, and Statesman. At Kokoon Club.
September 17. Thomas Jefferson, Architect, and Statesman. At Collectors' Club.
October 13. Highlights in a Photographer's Travels. The Dean Bailey Hiking Club.
At Wilson's Mills, Home of Homer Jewett.

- October 30. Thomas Jefferson, Architect, and Statesman. Lakewood Kiwanis Club, Masonic Hall, Lakewood.
November 2. Furniture Arrangement in the Home. At School of Education, W.R.U.
November 12. Early Homes of Ohio. At Intown Club.
November 12. Thomas Jefferson, Architect and Builder. At Hathaway Brown School.
November 20. Early Homes of Ohio. At Girls' Friendly Club, Emmanuel Episcopal Church.
December 3. Thomas Jefferson, Architect, and Statesman. Special Library Association, Hotel Milner.
December 6. 1800 Miles Along the Mexican Border. At Optimists' Club, Hotel Cleveland.
December 31. 1800 Miles Along the Mexican Border. Lion Club, University Circle.

Miss Gibson

- April 11. The Theseus Myth. At Hawken School.
May 9. Cellini, Adventurer, Sculptor, Goldsmith. At Hawken School.
January-December. 31 Talks to Public Schools.

Miss Gilbert

- February 16. N. A. Indian Art. At Hiram House - Mothers' Club.
March 1. North American Indian Art. At Grace Church. Cleveland Heights.
November 13. What the Museum is Doing for Children. At P.T.A. Kensington, Rocky River.
November 16. China. At Euclid Central High.
November 20. Toys. At Laurel School.
January-December. 4 Talks to Public Schools.

Miss Hollis

- January 29. Delphians, Kappa Tau "Composition". At Plymouth Church, Shaker Hts.
March 2. Color. At Y. W. C. A.
October 5. Italian Art. At Cleveland Heights Round Table.
October 12. Art Appreciation. At Unitarian Church.
October 26. Art Appreciation. At Unitarian Church.
November 9. An Approach to Art Enjoyment. At Unitarian Church.
December 17. Art Appreciation. At Unitarian Church.
January-December. 30 Talks to Public Schools.

Miss Horton

- January 16. Modern Art. At Bay Village Club.
November 14. Museum Service. At East High.
December 5. What a Museum Does for Children. Hough P.T.A.
December 15. Madonnas in Art. Lakewood Club.
January-December 90 Talks to Public Schools.

Mr. Kubinyi

- November 5. Printing Processes. At Laurel School.

Mr. Lee

- Modern Painting and its Traditions in the Past. At Hawken School.

Miss Malin

- January-December. 478 Talks to Public Schools.

Mr. Milliken

- June 7. Presentation of Pictures. At Paul Revere School, PWA Project.
June 5. Presentation of Pictures. At Cleveland Heights High School, PWA Project.
October 28. Garden Unveiling. At Slovak Cultural Garden.

Mr. Munro

- February 2. French Romantic Barbizon Painters. At Cleveland Institute of Music.
February 16. Aesthetics. At Cleveland Heights Discussion Group.
February 18. Aesthetic Observation of Nature. At Cleveland Museum of Natural History.
February 27. Machine Age Culture in America. At Philosophical Club.
February 28. How Can Art Fit into the Curriculum. At N.E.A. - Art Section.
April 4. Trends in the Use of Leisure. At Unitarian Church.
April 19. The New Importance of Leisure. At Rotary Club.

May 1. Art as a Vocation. At Hathaway Brown School.

May 15. Relation of Art to Social Studies. At Board of Education, Committee Meeting.

Mr. Ramus

January 31. Modern Painting. At Hawken School.

February 28. North American Indian Art. At Hawken School.

Mr. Shepherd

March 14. Mexican Painters and Draughtsmen. At Hawken School, S. Euclid, Ohio.

Miss Underhill

April 17. Textiles. At Herrick House.

October 16. English Embroideries. Needlecraft Guild, At Higbee Store.

Mrs. Van Loosen

January-December. 28 Talks to Public Schools.

Mrs. Warner

January 8. Early American Silver. At Lakewood D.A.R. Lakewood Public Library.

February 20. The Art of Washington's Time. At Ben Burt's Music Studio.

April 6. Colonial Silver. At Zonta Club. Linder Co.

April 7. The Art Museum and its Treasures. At Business and Professional Women's Club, Carnegie Hall.

April 10. The Golden Age of English Painting. At the Fidac Club (Cleveland Hts. American Legion Auxiliary.)

April 12. Colonial Arts, At Studio Club, Y.W.C.A.

April 25. Early American Silver. At Study Circle of Lakewood M.E. Church.

May 2. Art Treasures of the Museum. At Lakewood Y.W.C.A.

May 10. Modern American Art. At Ben Burt's Music Studio.

May 24. Art Treasures of the Museum. At W. Side Y. W. C. A.

June 8. Musical program. At Cleveland Writers' Club, Hotel Statler.

June 20. Colonial Silver. At Associate Club, Hotel Statler.

June 28. Eighteenth Century English Painting. At American Legion Auxiliary.

The Cleveland Museum of Art
Department of Education

Talks by the Staff Outside the Museum
Outside the Vicinity of Cleveland

Mrs. Dunn

November 6. Entertainment for Children. P.T.A. Ely School, Elyria, Ohio.

Mrs. Fairbanks

April 17. Persian Art. Women's Faculty Group, Baldwin Wallace College,
Berea, Ohio.

Mr. Francis

October 19. Painters as Draughtsmen. Baldwin Foundation Series, Oberlin, Ohio.

Mr. Frary

February 16. Early Homes of Ohio. At Lake County Garden Club, Andrews School,
Willoughby, Ohio.

March 7. Old Spanish Missions of the Southwest. At Federation of Women's Clubs,
Akron, Ohio.

March 27. Old Gardens and Homes of Virginia. At Chagrin Valley Hunt Club,
Chagrin Falls, Ohio.

May 8. Early Homes of Ohio. At Portage County Historical Society, Ravenna, O.

May 12. The Rider Tavern and its History. At Burroughs Nature Club,
Painesville, Ohio.

May 31. Recent Developments in Membership Departments. At Museum Association
Convention, Toronto, Canada.

October 20. Early Homes of Ohio. Baldwin Museum, Massillon, Ohio.

December 15. Talk to Childrens' Classes, Syracuse Museum of Fine Arts,
Syracuse, New York.

December 15. Thomas Jefferson, Architect and Statesman. Syracuse Museum of
Fine Arts, Syracuse, New York.

December 16. How Art Made Good in Cleveland. Syracuse Museum of Fine Arts,
Syracuse, New York.

Miss Horton

February 5. Southern Colonial Architecture. At Akron, D.A.R.

Mr. Milliken

May 15. How a City Can Develop its Artists. American Federation of Arts,
Washington, D. C.

May 25. America as an Art Producing Nation. Columbus School of Art,
Columbus, Ohio.

September 4. Technique in Museum Arrangement. At Danzig Internationaler Verband.

Mr. Munro

March 23. Methods of Teaching Picture Appreciation. At Western Arts Association,
Detroit, Michigan.

May 22. Art Appreciation as an Aim of Museum Education. Adult Education
Association Convention. Washington, D. C.

Mrs. Warner

December 14. Early American Silver. At Elyria, D.A.R. Elyria, Ohio.

THE CLEVELAND MUSEUM OF ART
Department of Education
Comparative Report of Attendance for the Years 1933 and 1934

CHILDREN

Classes of School Children	Groups	Atten.	Groups	Atten.	Groups	Atten.	Groups	Atten.
Under Museum Staff	512	13088	1933	496	13836	1934		
Self-conducted	265	6925		212	4727			
Under Public School Staff	447	15254		468	16132			

Total of School Classes..... 1222 35267 1176 34695

Classes for Members' Children	224	6102	214	5594
Classes for Non-Members' Children	70	9064	51	7982
Advanced Drawing Classes	124	2678	132	2917

Total of Museum Classes..... 418 17844 397 10495

Total Classes for Children.....	1640	53111	1575	51188
Saturday Afternoon Entertainments	24	10682	42	11271
Museum Hour for Children	61	2727	55	2476
Groups Outside the Museum	509	31353	686	55508

Total Child Attendance..... 2241 97655 2556 120245

ADULTS

Adult Classes	595	15718	701	15341
Adult Groups	96	6286	76	4684
Clubs	125	2932	116	5461

Conventions	6	986	51	1132
*Sunday P.M. Talks	30	6014	21	5704
*Public lectures	24	5473	19	4235

Teachers' Meetings	1	75	1	25
Groups Outside the Museum	267	15431	271	12499

Total Adult Attendance..... 1140 50975 1256 45379

Total Department Attendance..... 3381 148626 3592 165622

Paintings	116	176
Extension Exhibits	879	926
Objects lent for Class Room Use	1786	1789
Special Exhibitions, paintings and prints	15	27
* Not including lectures on musical subjects.		